MIT's Oldest and Largest Newspaper

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# The Tech

Established 1881

Volume 137, Number 33

Tuesday, November 21, 2017

**WEATHER, p. 3**

TUE: 57°F | 44°F
Sunny

WED: 52°F | 27°F
Chance Rain

THU: 41°F | 30°F
Sunny

ADIB HASAN—THE TECH

**Coffeehouse Lounge,** located on the third floor of MIT Student Center, opened to the students again recently after renovations.

## Rebecca's Café to serve late night dining in Walker next

Rebecca's Café, a local restaurant and catering service, will operate food service in Walker Memorial (Building 50) starting spring 2018. The Café will occupy Pritchett Dining Hall on the second floor, which previously closed in 2007.

The new service is expected to operate from 5 p.m. to midnight, five days a week, according to an email written by Todd Glickman '77, senior director of corporate relations at MIT, and shared with the ec-discuss mailing list.

The Café opening was postponed due to delays in construction and design, Peter Cummings, DSL executive director for administration, wrote in an email to the *The Tech*, adding that the emphasis of the new dining service "will be on late-night dining for all students, regardless of whether they are on a meal plan."

The feedback on designs for the kiosk, furniture and dining hall was provided by students from East Campus. Menu development started in the summer in cooperation with students from the Graduate Student Council, Muddy Charles Pub, and execs from Eastgate and 70 Amherst Street, Cummings wrote. The menu is still being finalized.

Rebecca's Café operated out of a location in Kendall Square before the branch closed last year.

*— Tu-Lan Vu-Han*

# House OKs tax bill, Senate deliberates

## *Trump criticizes undecided Sen. Flake in tweet: his career is 'toast'*

**By Thomas Kaplan**
*THE NEW YORK TIMES*

WASHINGTON — The fast-moving Republican effort to overhaul the tax code now rests in the hands of a small number of fence-sitting senators with disparate concerns, like how small businesses are taxed and whether health insurance costs will spike after the repeal of the Affordable Care Act's requirement to have coverage or pay a penalty.

Lawmakers face a challenge in navigating those competing priorities without rankling other members or running afoul of budget rules. For instance, dropping the repeal of the individual mandate from the bill would mollify the concerns of some but could alienate others who wish to see it included, while also upending the delicate fiscal math behind the Republican plan.

On Sunday, President Donald Trump fired off a Twitter broadside against one of those undecided senators, Sen. Jeff Flake, R-Ariz., who is not seeking re-election next year. The president referred to him as "Sen. Jeff Flake(y)," declared him "unelectable" and offered a prediction: "He'll be a NO on tax cuts because his political career anyway is 'toast.'"

Flake, an unapologetic Trump critic, seemed unmoved by the declaration. "What the president says or does or feels has nothing whatsoever to do with how I will vote on that tax bill," Flake said during a radio interview Monday.

Sen. Mitch McConnell, R-Ky., the majority leader, wants the full Senate to consider the tax bill next week. Because Republicans hold a narrow 52-48 majority, party leaders can afford only two defections, assuming Democrats are unified against the bill and Vice President Mike Pence provides the tiebreaking vote. The math would grow even tighter if Democrats gain a seat in the special election for Senate in Alabama next month.

The concerns expressed by Republican senators are hardly monolithic, and McConnell will have to walk a delicate line to resolve the issues without setting off additional objections from other lawmakers.

The deficit issue is a crucial one, given several senators have already expressed concerns about piling up more debt as a result of the tax overhaul. Sen. Bob Corker of Tennessee has said he will not vote for a tax plan that he determines will add to the deficit.

*Editor's note: The bill the House passed included a measure that would raise taxes for grad students by 300–400% by adding qualified tuition reductions to their taxable income.*

SCIENCE COLUMN

# Reflecting on the first issue of *Nature* journal

## *Past challenges still relevant today*

**By Maxwell Benjamin Nagarajan**

In a tweet celebrating its 148th birthday, *Nature* announced the release of a digital edition of its first issue, published in November 1869. While a scan of this issue has long been available, *Nature* took the occasion to dedicate a small webpage to the text of this issue. What were scientists discussing and thinking about 150 years ago? This issue may provide insights into the thoughts and culture of the scientific community long ago.

To put this time into scientific context, Darwin published *On the Origin of Species* in 1859, Maxwell published his theory of electromagnetism in 1864, and Mendeleev presented the Periodic Table in 1869. In the next few decades, Gibbs would develop his phase rule, Boltzmann his statistical theory of entropy, and Michelson and Morley an experi-

**Nature,** Page 2

COURTESY OF NATURE

**The original logo** of the scientific journal Nature.

## IN SHORT

**Drop date** is tomorrow.

**The Student Center** will be closed for the Thanksgiving holiday from 10 p.m. on Wednesday night to 7 a.m. on Saturday morning.

**A shuttle to Logan Airport** will run today and tomorrow. Sign up for a spot on the Department of Facilities website.

**Happy Thanksgiving!**

**Send news and tips to *news@tech.mit.edu*.**

FROM THE ARCHIVES

## Happy Thanksgiving!

*The following is a Thanksgiving greeting by the board of editors of Vol. 9, No. 4 of* The Tech, *published in 1889.* The Tech*'s current editors would like to extend the same sentiments to all members of the MIT community. Eat good food, stay warm, and have a relaxing break!*

*The Tech* wishes each of its readers a hearty enjoyment of his thanksgiving, and of the three days relaxation, which by the grace of the Faculty, he is granted with it. After eight weeks of revolution, the wheels within the wheels of the Insitute mechanism have settled down to a uniform velocity, which, were it not for this break, would become monotonous before the end of the term. The recess gives us leisure also for a brief survey of the doings hereabouts. Without going too much into details the season may be said to be prosperous. The Institute has more men enrolled in its catalogue than ever before, and will soon have more space in which to accommodate them. The eleven, which promised earlier in the season to be a failure, has made a very creditable showing. Local societies and organizations are most of them flourishing, with the promise of greater activity as the winter advances. For all of which let us be duly thankful as we sacrifice the turkey next Thursday.

**WHERE THE DEAD PLAY**

Really good music, in Pixar's *Coco*. **ARTS, p. 5**

**BENT BUT NOT BROKEN**

Arundhati Roy writes about Kashmir's bloody conflict with unerring realism. **ARTS, p. 6**

**EVEN THE JUSTICE LEAGUE CAN'T SAVE THE DCEU**

The Flash shines, but not much else in this valiant effort. **ARTS, p. 4**

**THANKSGIVING TRIVIA**

An ongoing Google poll shows that turkey is users' favorite dish.

**SECTIONS**

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SCIENCE SCIENCE SCIENCE

WEATHER

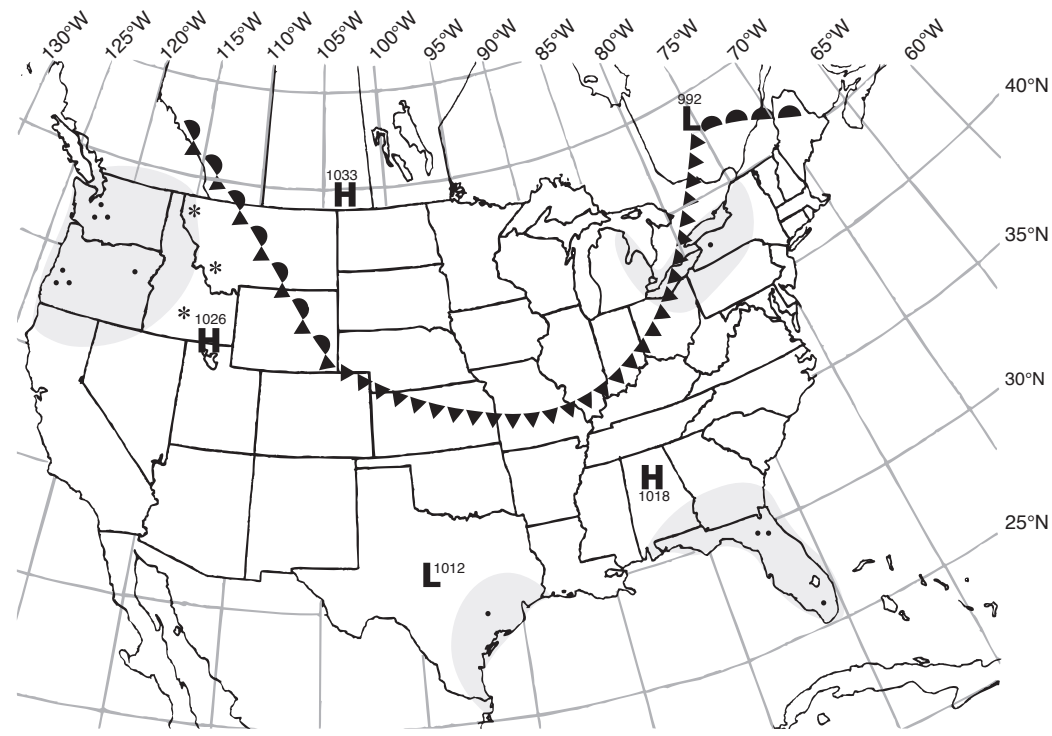
# No fowl weather over Thanksgiving break

**By Charlotte Minsky and Phi Xu**
*STAFF METEOROLOGISTS*

On Tuesday, don't chicken out of going outside, since we will experience milder temperatures than the last few days have brought, with highs in the upper 50s and lows in the 40s. Wednesday morning and midday bring a chance of preci-pie-tation, before the rain quits cold-turkey by Wednesday evening. From Thanksgiving Day through the weekend, we will experience colder temperatures with highs in the 40s and lows in the 30s, with the brief exception of slightly warmer weather on Saturday. If you're planning on camping out in mall parking lots the night before Black Friday, beware of chilly weather in the Northeast, although it should be above freezing elsewhere. Looking to the rest of the United States, there is a chance of rain in Florida on Thursday, and the upper Rockies will continue to experience their usual acc-yam-ulation of snow. In the Northwest, we can expect rain over the entire forecasting period - and more than a poultry amount; expect quite the dreary weather. So if you've decider-ed to fly home from Oregon or Washington on Sunday, keep an eye out for continuing rains. This weekend is a good time to appreciate - or lament - your hometown weather, because in Cambridge it only gets colder from here, good gravy!

### Extended Forecast

**Today**: Sunny with southwest winds ranging from 10 to 20 mph. High around 57 °F (14 °C).
**Tonight**: Partly cloudy with continued southwest winds of 10 to 20 mph. Low of 44 °F (7 °C).
**Tomorrow**: Chance rain with northwest wind from 10 to 20 mph. High 52 °F (11 °C). Low 27 °F (-3 °C).
**Thursday**: Sunny. High 41 °F (5 °C). Low around 30 °F (-1 °C)
**Friday**: Sunny with a high of 46 °F (8 °C).




**Situation for Noon Eastern Time, Tuesday, November 21, 2017**

| Weather Systems | Weather Fronts | Precipitation Symbols | | | Other Symbols |
|---|---|---|---|---|---|
| | | | Snow | Rain | |
| H High Pressure | Trough | Showers | * | ▽ | Fog |
| L Low Pressure | Warm Front | Light | * | • | Thunderstorm |
| § Hurricane | Cold Front | Moderate | ** | •• | Haze |
| | Stationary Front | Heavy | *** | ••• | Compiled by MIT Meteorology Staff and *The Tech* |

## CORRECTIONS

The caption for the photo above the fold on the front page of last week's issue was inaccurate — the 'hats' in the photo were not part of the Veterans Day ceremony. In fact, they are covers issued to ROTC midshipmen, who placed them off to the side during the ceremony because they are not worn indoors.

## Solution to Thanskgiving

*from page 7*

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| 3 | 5 | 4 | 8 | 9 | 1 | 2 | 7 | 6 |
| 9 | 6 | 2 | 5 | 7 | 3 | 8 | 1 | 4 |
| 1 | 8 | 7 | 4 | 6 | 2 | 3 | 9 | 5 |
| 4 | 1 | 5 | 2 | 3 | 7 | 6 | 8 | 9 |
| 2 | 7 | 8 | 6 | 4 | 9 | 1 | 5 | 3 |
| 6 | 9 | 3 | 1 | 5 | 8 | 7 | 4 | 2 |
| 5 | 3 | 1 | 9 | 8 | 6 | 4 | 2 | 7 |
| 7 | 2 | 9 | 3 | 1 | 4 | 5 | 6 | 8 |
| 8 | 4 | 6 | 7 | 2 | 5 | 9 | 3 | 1 |

## Solution to Gobble

*from page 7*

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| 3 | 1 | 2 | 6 | 5 | 4 |
| 6 | 4 | 5 | 3 | 2 | 1 |
| 1 | 5 | 6 | 4 | 3 | 2 |
| 2 | 6 | 1 | 5 | 4 | 3 |
| 4 | 2 | 3 | 1 | 6 | 5 |
| 5 | 3 | 4 | 2 | 1 | 6 |

## Solution to Unreal

*from page 7*

| | | | | | | | | | | | | | | | |
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| B | E | L | L | | A | S | T | E | R | | L | I | S | A | |
| O | B | O | E | | S | P | A | R | E | | I | T | A | L | |
| W | A | I | F | | P | I | X | I | E | | S | O | R | E | |
| S | Y | N | T | H | E | T | I | C | F | A | B | R | I | C | |
| | | | F | I | N | | | S | N | O | | | | | |
| B | L | U | E | S | | E | S | T | | G | N | A | S | H | |
| L | I | N | E | | A | P | P | E | A | L | | P | E | A | |
| I | M | I | T | A | T | I | O | N | P | E | A | R | L | S | |
| S | I | T | | D | E | C | R | E | E | | M | O | L | T | |
| S | T | E | A | M | | S | E | T | | D | E | N | S | E | |
| | | | B | I | N | | | | F | A | R | | | | |
| P | L | A | S | T | I | C | F | L | A | M | I | N | G | O | |
| L | U | L | U | | E | M | A | I | L | | C | O | R | N | |
| U | S | S | R | | C | O | N | E | S | | A | T | I | T | |
| S | H | O | D | | E | N | S | U | E | | N | E | M | O | |


# Do you have a question for President Reif?

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*join@tech.mit.edu*

Developing a new component for a cell phone.
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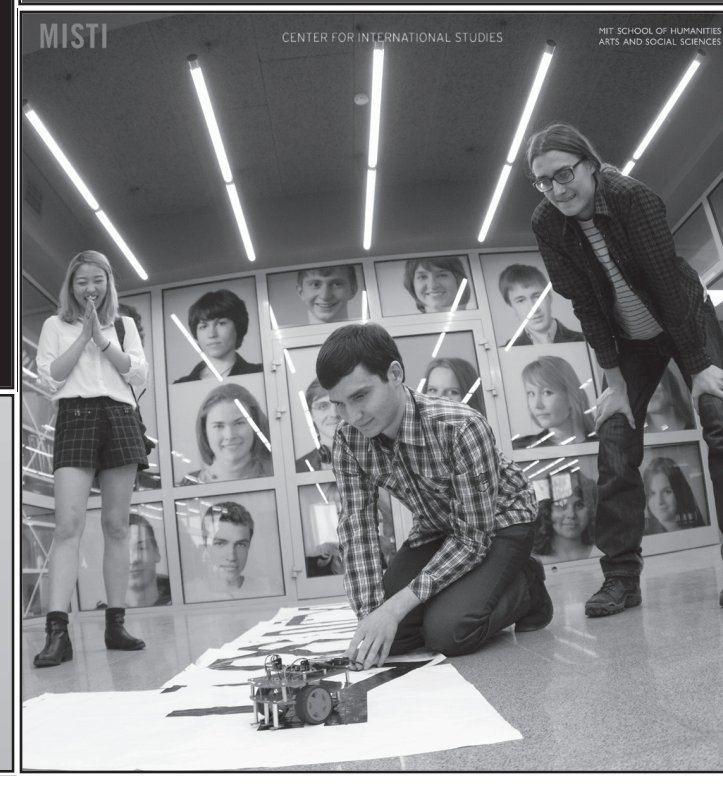


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ARTS ARTS ARTS

MOVIE REVIEW

# Steal from the dead, spend a night with the dead

## Pixar's *Coco* invites viewers into a lively world where our ancestors reside in relative harmony

★★★★★

***Coco***

**Directed by Lee Unkrich**

**Music composed by Michael Giacchino**

**Screenplay by Matthew Aldrich and Adrian Molina**

**Rated PG, Now Playing**

**By Nathan Liang and Patricia Gao**
*ASSOCIATE EDITOR AND STAFF WRITER*

The world of Pixar's *Coco* is incredible. It seems as if no aspect of the Mexican Day of the Dead, or *Día de los Muertos*, is overlooked. The movie's central holiday is ever-present in backgrounds rich in color and detail. Panoramas throughout the film include a traditionally decorated neighborhood; a sprawling, glittery graveyard; and a set of huge bridges made of glowing marigold petals that lead into the vibrant city of the afterlife.

*Coco* stars Miguel (Anthony Gonzalez), a boy who yearns to emulate his idol, the legendary guitarist Ernesto de la Cruz (Benjamin Bratt). Unfortunately, Miguel's relatives expect him to become a shoemaker. He is forbidden to play music — he's warned early on that his great-great grandfather did just that and ended up abandoning his family. Because Miguel's ancestor turned his back on his family members, they turned their backs on him; his picture is omitted from the family's *ofrenda*, a sacred altar that invites the deceased into the living world on *Día de los Muertos*.

However, Miguel is convinced that his great-great grandfather did a good thing in pursuing music. He delves into his family history, and his curiosity ends up trapping him in the realm of the dead. It takes teaming up with a desperate skeleton named Hector (Gael García Bernal) (and most of the movie) for Miguel to return to the land of the living and discover some truths about family.

As Pixar movies often do, *Coco* toys with thoughtful themes. There are stark contrasts, for example, in how certain characters exist in the afterlife. Some of them are happy, mansion-owning souls; others are desolate inhabitants of slums, waiting to experience a 'final death' when they are forgotten. But appearances, of course, aren't everything — Miguel's journey teaches him how to see past a cross-generational misunderstanding.

Ultimately, the knowledge Miguel gains by the closing sequence is not unheard of: we should pursue the truth, and our dreams, while maintaining supportive relationships with those around us. But his path to those lessons is important, and definitely worth watching, with its practically-flawless graphics and gorgeous tunes. This movie made us cry so many tears that it was hard to see the screen — but hard not to see *Coco* being a hit for audiences everywhere.

COURTESY OF DISNEY PIXAR STUDIOS

**Miguel and Hector singing** over the beautiful realm of the dead.

MOVIE REVIEW

# The Greatest of Adventures

## *Hello Again*'s examination of sexual encounters leaves much to be desired

**By Ethan Vo**
*STAFF WRITER*

Based off of Michael John LaChiusa's 1994 musical adaptation of Arthur Schnitzler's *La Ronde*, *Hello Again* features ten people engaging in a daisy chain of sexual affairs. Just as in LaChiusa's adaptation, these encounters are scattered nonlinearly across the 20th century, with one vignette for each decade. By increasing the flexibility of time, space, and sexuality, LaChiusa created a lush score which sampled varying musical styles to great effect. As an adaptation of LaChiusa's musical, the film succeeds greatly; quick, colorful cinematography illuminates LaChiusa's score, which shines already from the film's star-studded cast featuring stage talents such as Audra McDonald, Martha Plimpton, and Cheyenne Jackson. However, the inaccessibility of LaChiusa's score and lack of a compelling message ultimately cause the experience to be somewhat unsatisfying.

The musical's structure pairs characters together with each new character passing the baton to the next. For instance, the first vignette portrays The Whore seducing The Soldier in 1901 while the same young soldier woos The Nurse in the next scene set in 1944. Despite the nonlinear narrative, the characters still develop as if informed by their past life: the seduced become the seducer and attitudes change. Lyrics and leitmotifs pass on like a musical syphilis, the disease which influenced the creation of *La Ronde*. One such phrase is "the greatest of adventures of my life," which describes one character's receiving of oral sex in a movie theatre, another character's view on marriage, and a third character's reminiscence of her infidelity. These aspects of LaChiusa's material provide fecund ground for analysis, explaining its appeal to diehard musical theatre fans while leaving others cold.

*Hello Again* is not completely devoid of comedy, however. LaChiusa's score contains one of the few musical theatre songs about erectile dysfunction, and a humorously tacky music video accompanies "Beyond the Moon." These elements help in maintaining the audience's interest in the individual scenes and propel the plot forward.

As a musical, *Hello Again* is mostly sung-through and benefits from stunning vocals and performances by its cast. Sung live on set, LaChiusa's music hits its apex with this production. McDonald, who recently received the 2018 McDermott award from MIT, gives some of the film's highlights in "Mistress of the Senator" and communicating her character's vulnerability. Equally impressive is T. R. Knight's performance as The Husband, desperate to seduce a young crewman, and Plimpton's performance as The Senator, completely convincing in her role as regretful politician prioritizing image. Major praise also belongs to Austin Schmidt, whose brilliant cinematography elevates songs such as "Tom" and "Montage / Safe / The One I Love" to new heights. These particular sections also benefit from interspersed memories of the characters, enhancing the emotional aspects of LaChiusa's characters.

The biggest flaw in *Hello Again* is its utter lack of appeal to popular audiences.

***Hello Again***

**Directed By Tom Gustafson**

**Screenplay by Cory Krueckeberg**

**Music by Michael John LaChiusa**

**Not Rated**

While LaChiusa's score is brilliant, its atypical structure will disappoint viewers whose metric of a musical is how hummable the music is. The lack of a compelling overall message drives in another nail to the coffin; a story about the widespread nature of sex and the search for true satisfaction feels redundant in an age of public online hookups. The fact that only nine other people were in the theatre when I watched the film is perhaps the most damning testament to the material's unpopularity. The situational irony of such a number did not escape me and only added to my discomfort as the scene depicting fellatio in a movie theatre began.

Perhaps the Herculean task of making musicals mainstream is best left to corporations such as Disney (*Into the Woods*) or songwriters such as Pasek and Paul (*La La Land*, *Dear Evan Hansen*, *The Greatest Showman*). In many ways, *Hello Again* does not remotely attempt such a feat, moreso echoing adaptations such as *The Last Five Years*. While this does not exculpate the source material of its ultimately vacuous story, the film remains a sterling adaptation of LaChiusa's musical.

PROVIDED BY SCREENVISION MEDIA

**Cheyenne Jackson as The Writer (left)** and Audra McDonald as The Actress (right)

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